2: Barrett E-5 (no date) 1917 NT20 Washo NT20

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PHONETIC KEY.

Vowels.

i	ɪ			
e	ɛ			
a				
o	ɔ			
u	ʊ	û	u	
ai				

Consonants

	Post-pal.	Medio-pal.	Pre-pal.	Dental.	Bi-labial.
Stop	k g		t d	f	p b
Spirant		c	s z		w
Nasal	ñ				m
Lateral			l		
Inverted			r		

y, h as in English.
kl, tl, pl, stressed.
tc as in church.
ts as in sits.
dz as in adz.
The apostrophe (') indicates a strong aspiration.

APPENDIX A

LINGUISTIC NOTE AND GLOSSARY

The Washo spoke a Hokan language while the Northern Paiute to the east spoke a Utaztekan language and the Miwok and Maidu to the west spoke Penutian languages. Peoples speaking Hokan languages at initial White contact times were distributed in scattered groups from California through Mexico and into Central America. The glottochronology of Hokan indicates that the Hokan peoples began to split up into these groups about 5,000 years ago (Kroeber 1955).

The following orthography was used by this writer in recording and is the major one used in this study. Washo words from Lowie (1939) and Jacobsen (personal communication) have been rewritten to conform to the orthography used here.

Consonants	labial	alveolar	frontal	velar	glottal
voiceless stops	p	t		k	?
voiced stops	b	d		g	
voiceless fricatives		s	sh		h
voiced nasals	m	n		ng	
voiced lateral		l			
voiced semivowels	w		y		

Vowels	front unrounded	central unrounded	back rounded
high	i		u
mid-close	e		o
mid-open	ɛ		
low		a	

Essentially the consonants may be pronounced as in English and the vowels as follows: "i" as in be, "e" as in bay, "ɛ" as in bed, "a" as in bog, "o" as in boat, and "u" as in boot. The sound "sh" is found in the English word ship, while "ng" occurs in running.

Kroeber (1907) reports no regular system of accenting and uses very few accents even in his phonetic recording.

Glossary

angale atega	"houses together", a community
atabi	fish
ayas	antelope

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badakush sew¢	wooden pegs
ba du? cuhu?	elderberry staff (Jacobsen)
bakmanga	ladder
baleo	looped stirring stick
balnasung	tattooing
balogo	knotted calendar string
balohat	bow
bankush	tobacco
bankush tash¢p	tobacco bag
bayako	harpoon
bayudate	single rod coiled bowl-shaped basket
bebits¢t	needle
beyugum	pinenut gathering pole
biali	meat drying scaffold
bih¢?	pinenut gathering pole
bikus	willow basketry cradle
bilada	U. S. currency
bisha basha	starvation
bishapu	hungry
bits¢k	pestle
boko?	dice
b¢l¢shi	willow bundle used in fish drive
dabal	sagebrush
damalu	trade
damomli	shaman
damu	poncho
damyeo	storage pit
dashkapush	strip of loin sinew
dauwati dama	buck brush plant
dauyatsim buutsui	smoke hole
dayoliti	new rabbit skin blanket
demedugetiyi?	midwife (Jacobsen)
deubeyu	headman
de¢k	pipe or rock
dideu	deer sinew string
digush	net
dimasha	pinenut gathering strip
dime	water
dipek	white pigment (Jacobsen)
dipi? ngaming	child size rabbit skin robe
dishu	digging stick
diyu angal	coccoon rattle
diy[illegible] itgums¢w¢	fireplace
di?yu	fire
dumbays¢gi	plant fiber string
dum¢¢sh	diverting streams to catch fish
d¢eli¢gi d¢tki	a red berry

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d¢gikup	subglobular choke-mouth basket
d¢mg¢	metate
d¢m¢meu	deer rib
gadu	windbreak or summer shelter
galis dangal	"winter house" (Jacobsen), household
gamum	mano
gawa	gambling
gidatwadots	a person's belongings
giuleu	large coiled cooking basket
golang	cooking stones
gumgaowi	hair cut
gumisasum	menstruation
guml¢sh¢¢sh	foot race
gumyoyabuwe	breechclout
g¢liwisha tsuhua	stick for winding rabbit skin string
hang¢l¢lti	southerners
himo	willow
hinaya	handgame - women playing
hinayaugi	handgame - men playing
hiyemai yeki	giving gifts (Lowie)
hut¢tiki	stingy
ih¢pbey¢gul	headband
imbeshuk	fish dam
imboshude	apron
iombisuk	door
ipu	find
ish	skin or bark
itbayuk	flint flaker
itdamkut	spoon
itgumbeyut	seed processing brush
itgumdosha	"it is for sweating", sweat house
itkolanga	seat
itmago	course basketry pinecone bowl
itmahadas	small basketry mush bowl
itmolit	loom bars
itpakmal¢t	trap
itpasua	door opening
itwega	hairbrush
kaas	paddle stirring stick
kumyu ga	giving presents to bride's parents (Lowie)
k¢tip	basketry water bottle

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lam	bedrock mortar
lamamshawi	thief
loshmangal	dance house
maak b¢h¢sing	firewood, small sticks
ma?angal	brush blind or fishing house (Jacobsen)
maba	mat
madap	shell
magu tal sali	blanket when the hair begins to fall out
magu tsu shushi	tanned deer hide
makau	beads
malung	acorn
mamayt	open weave conical burden basket
mangumtash	dress
mashoni	arrowshaft smoother
mats¢bab¢shi	fly larvae
ma?sate	arrowpoint
ma?yodop	hood on baby basket (Jacobsen)
megodih¢p	hair net or thin basketry hat
mellu	belt
mibi?	awl
mib¢shigihi	sharing
mishu	tattoo
modal	close weave basketry tray
mogahat	footbridge
moko	moccasins
mugigush	fence
mugishua	football
m¢liuy¢k	bracelet
m¢mdewi	deer
m¢mdewi ish	deerskin
m¢mgiwa	wealth to gamble with, "a bet"
m¢skisit	arrow
nanomba	pinenut tree sugar (spring sap)
ngawngang ?eluhaya?	"she (or they) fed the baby," baby feast (Jacobsen)
ogul	mountain goat
pa	lose
pacisi¢i tayadi	east side or "moisty"
patalmi m¢gi	eagle nest
patsaga	obsidian
pauwalu	easterners
peyu	buy or pay

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p¢kishu wigas	lower leg pants, leggings
p¢kishu wigas dabal ish	"shin pants (of) sagebrush skin"
p¢lleu	rabbit
p¢lleu ush¢¢sh	rabbit drive
petsumeli?	wild rose (Jacobsen)
sawasang	red ochre (Jacobsen)
seshishi	"to drag the feet repeatedly", a social dance similar to the Shoshonean round dance (Jacobsen)
shigimba	sugarpine sugar
shumelli	snowshoes or manzanita brush
sigaya	stick game
singam	basket, also a close coiled basketry bowl
taba	bear
tada	bed
tagil	obsidian knife
tagum	pinenut
tagum gumsabay?	pinenut festival (Jacobsen)
tanglel¢l tayadi	west side or "moiety"
tang¢l¢lti	westerners
tapuli tugabul	seed beater
tashmanal	sweat house
tashukido	loin sinew
tash¢p	bag
ta?a	a summer shade
te?we?we?	"to crawl enclosing repeatedly," puberty ceremony dance (Jacobsen)
tish¢shi	buckskin
ti¢li dipi?	adult size rabbit skin robe
tsapo	ashes
tsilug¢l	skirt
tsisuapo	feathers
ts¢hit	soot
tugabul	scoop-shaped open twined tray
t¢l¢lupe	rabbit skin string wound and tied for storage
ulu ushi	fire stick
umbidu	child's blanket
umlagu' 'wa'a	a return gift (Lowie)
umlaiste	rock toss game
uml¢suk	necklace
ungabi	salt
waltsetsini	yellow or green
wanashugesha	trader
washtangam	small open weave burden basket

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wʔgaleyu	supernatural power
wʔlmʔlti	northerners
wʔlyauwi	black

7:Freed E-5 (1952-1957)1960 NT20 Washo NT20

[P.349, B]

CHANGING WASHO KINSHIP

BY

STANLEY A. FREED

INTRODUCTION

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In the summers of 1952 and 1953, an attempt was made to add to the data on aboriginal Washo culture; during the last two, in the summer of 1956 and the winter of 1956-57, Washo social structure and kinship terminology were intensively investigated to determine if they had changed appreciably as a result of white contact. My wife assisted me on these last two trips.

I am indebted to a number of people for their help and encouragement. Professor Edward Norbeck, chairman of my thesis committee, introduced me to the study of kinship and has closely guided both my field research and the writing of this report. Professor David M. Schneider pointed out to me the usefulness of the role concept in the study of kinship and social structure. The hypothesis here proposed to account for the Washo kinship data was derived from the articles by Schneider and Homans (1955) and Schneider and Roberts (1956) and was elaborated and discussed in several long conversations with Dr. Schneider. Professor Mary R. Haas read the manuscript several times and offered a number of suggestions and criticisms. My thanks are also due Professor Josephine Miles and Martin A. Baumhoff, who read and criticized the manuscript. Professor Evelyn A. Fix suggested the statistical analysis used in this study, and the section on statistics was written under her supervision. Any errors of calculation or interpretation are, of course, the responsibility of the author. Unless otherwise noted, Washo words are written in a phonemic system developed for Washo by William H. Jacobsen, Jr., who did his work under the Survey of California Indian Languages, Department of Linguistics, University of California, Berkeley. Mr. Jacobsen advised me on all linguistic matters. The field research was supported by the Department of Anthropology, University of California, Berkeley.

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8: Merriam& d'Azevedo E-4, 5 (1954-1955) 1957
NT20 Washo NT20

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1) In manner of singing, the Peyote style is lacking in the tenseness frequently noted as characteristic of American Indian singing in general. The Washo songs conform to the Peyote style in this respect.

2) Peyote songs are usually sung at a brisk tempo averaging approximately 130–140 beats per minute; moreover, this tempo is maintained throughout the song with little variation. The Washo songs conform to the Peyote style.

3) The characteristics of drum and rattle accompaniment noted by McAllester cannot always be applied to the Washo Peyote songs. Thus it is not true in the Washo songs that "these instruments are played at the same speed as the vocal part of the song," and that "it is clear that the intention is for [the voice and instruments] to be at least approximately together. . . ." In these respects, the Washo songs do not concur with McAllester's Peyote style.

4) Note values in the Peyote style are restricted almost exclusively to the quarter and eighth note; the Washo songs show this characteristic.

5) In structure, there are again some differences. In the following Peyote characteristics, the Washo songs do not conform: vocal introductions present, a tendency toward restricted range, and long flattened coda-like section at the end of the song. In the following respects, the Washo songs do conform: phrase patterns of Plains type; and an incidence of a type of paired phrases.

6) The cumulative use of the tonic in finals is partially apparent in the Washo songs.

7) There is considerable textual consistency in the Washo songs, including the use of variations of what seems to be the standard Peyote phrase, *he ne ne yo wa*.

In four of seven characteristics, then, the Washo songs are close to the general Peyote style indicated by McAllester. In the remaining three characteristics there are some marked differences, such as in structure, and some partial similarities, such as the cumulative use of the tonic in finals. It seems clear that the Washo songs are basically in the Peyote style with some individual idiosyncracies apparent.

NOTE ON THE TRANSCRIPTIONS

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The songs notated are representative of the various cycles; each is headed with pertinent information in abbreviated form. Thus the legend for the fourth song, "Song IV,3: 2u: 144," indicates that the song is the third in the fourth cycle, that the original pitch was 2 semitones higher (2d would indicate the original pitch to be 2 semitones lower, in each case without regard for octave), and that the tempo of the vocal line is 144 beats per minute. The basis for the tempo figure is the quarter note; the songs are notated in that key in which the majority of notes falls within the limits of the regular staff lines. Special signs used are those standard in ethnomusicology.

NOTES

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[1] Abbreviations used: M—major; m—minor; dim—diminished; r—rising, f—falling. Further explanations of the various interval patterns may be found in Kolinski 1936:498–501.

[2] Duration tone refers to that tone which is most heavily weighted throughout the song as defined by actual duration count. The subjective tonic designates the subjective criterion of a key feeling, or tonality, as observed by Western musicians in respect to Western musical traditions.

questions as has been done above. The former kind of analysis facilitates comparisons of all roles on any question. This comparison is given in Freed (1960, 369-70) and reveals several interesting features of Washo social organization. First, the importance of the nuclear family is clearly shown, especially the father, mother, son and daughter relationships. Second, men cooperate with men and women with women. Third, although authority in the society rests in the older people, father's siblings have little authority over brother's daughters and mother's brother has little over sister's son. Fourth, the principal hostile relatives for both men and women are older women: father's sister, mother's sister, and older sister. Fifth, both patrilineal and matrilineal relatives seem to have equal importance in Washo social organization.

This paper has presented a reconstruction of aboriginal Washo social structure and has noted the changes that have taken place since pre-white times. The descriptions of role behavior are based upon data from the modern Washo, but are thought to give some suggestion of aboriginal Washo role behavior because the Washo have retained their group identity and practice, in modified form, a number of aboriginal culture patterns.

Notes

1. The field work upon which this paper is based was supported by a grant from the Department of Anthropology, University of California, Berkeley, to whom my thanks are due. Unless noted otherwise, Washo words are written in a phonemic system devised for Washo by William H. Jacobsen, Jr., who did his work under the Survey of California Indian Languages, Department of Linguistics, University of California, Berkeley.